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Incipiunt hore beatissime
virginis marie ad vsum
Romanum: Ad matuti
nas:
Domine labi
a mea ape
ries:
Et os
meum an
nunciabit laudem tuam:
Deus in adiutorium
meum intende:
Domine ad adiuuan

PREFACE

These reproductions from one of the most notable Italian collections may well, I deem, furnish useful material for the yet unwritten history of miniature painting in relation to illuminated manuscripts. Up to the present this history has been neglected both by bibliographers and art critics, as the ornamentation of books comes neither within the scope of palaeography nor within that of the history of painting. The miniatures which are preserved in the Medicea Laurenziana and rank among its most vaunted treasures, are in such number and of such great worth as of themselves to provide materials for a fine and rich collection of reproductions. They range from the VI cent. to the XVIII cent., and contain examples of every age and every school. For this volume, the first of a series which it is hoped may comprehend miniatures and valuable manuscripts in various Italian collections, I have selected only a few of the most characteristic that are to be seen in the glazed cases, at present all too scarce, in the Laurenziana, whose treasures it is my ambition to expose in an ordered Exhibition that shall form the *Museo del Libro*, when the Salone di Michelangiolo is to have its completion in the *Tribuna*, designed by the artist and which I ardently desire to see erected as the first saloon of the future *Museo*.

In compiling this Album we have followed the example

set by the *British Museum* in its *Reproductions from Illuminated Manuscripts* edited by George F. Warner, and I have endeavoured to give a short and complete description explanatory of the brief notes placed below each facsimile.

To describe the various collections of the Laurenziana, whence the originals here reproduced have been taken, would be useless for those with knowledge of such, and tedious for those without. It is sufficient to recall that this notable collection — begun by Cosimo *pater patriae* while still a young man (in whom the love of books had been instilled by Ambrogio Traversari, the little monk of the Angioli who was one of the founders of Humanism in Florence), enlarged and enriched by the Medici, citizens and rulers of the Republic, and again by the Medici, Grand Dukes, and by the House of Lorraine, and lastly by the Italian Government with the addition of the celebrated Ashburnham MSS. — is still preserved and to be admired in the old Medicean seat, erected by Buonarroti, here by the side of the Church of Brunellesco and the Medicean sepulchres. The ancient tree of the old humanistic culture flourishes and grows green again, envied and admired by foreigners, while unknown or almost unknown to the great majority of Italians, who are ignorant of the golden age of books, when books were held in high esteem as a treasure-house of knowledge worthy of every adornment that art could bestow.

GUIDO BIAGI.

The Medicea Laurenziana
Easter 1914.

LIST OF PLATES

I-III. Evangelia Syriace conscripta. MS. on vellum. VI cent. 336 mm. × 266 mm. (Laur. Plut. I. 56).

This is the celebrated Syrian MS. written by the monk Rabula; it came from the monastery of St. John of Zagba in Mesopotamia, and bears the date A.D. 586. The miniatures occupy fourteen leaves, of which the first, second and last are pasted in on modern guards. In this MS. a complete representation of the Crucifixion and the Resurrection (plate I) occurs for the first time, and of such reality and precision in the manner of its execution as almost to make it a model for the Christian artists of the succeding ages. Following this, come the Ascension (plate II), and Christ between two bishops and two monks (plate III). It may be said that, in this portrayal of the great scenes of the Christian faith, religious iconography possesses one of its first documents. The name "Loginos", written in Greek uncial characters above the figure of the centurion in the first miniature, has given rise to the thought that the MS. may have been copied from a Greek original. But the influence of the sculptural art apparent in the figure of Christ, similar to those seen in the apses, and in general throughout the ornamentation, would rather lead to the belief that these miniatures were copied from the mosaics in the sanctuaries of Palestine. In any case it is also evident from this MS. that the art of Syria and Palestine was not without influence on Byzantine and Western art.

ΛΟΓΙΝΟ

IV-VII. Vetus et Novum Testamentum. MS. on vellum. VII-VIII cent. 500 mm. × 340 mm. (Laur. Amiatino I).

This is one of the most precious MSS. of the Vulgate, and came to the Laurenziana from the Abbey of San Salvadore on Monte Amiata. It is well established that it was written in Northumbria by order of

Ceolfrid, abbot of St. Paul's at Jarrow and a disciple of St. Benedict Biscop. From an *antiqua translatio* which he brought back with him from Rome, on his fourth journey with Benedict in 678, he caused three copies to be made. The Amiatino MS., copied at Jarrow under the direction of the Venerable Bede, is the same copy that Ceolfrid on his last journey to Rome, in 715, desired to present to Pope Gregory II. Ceolfrid died on his way there, at Langres in 716, but his wish was carried out by his disciples, and from Rome, at the close of the IX cent. or the beginning of the X cent., the MS. was transferred to the monastery of Monte Amiata. The abbot of the monastery erased the name of *Ceolfridus Anglorum* from the inscription, putting his own, *Petrus Langobardorum*, in its place, and changed the words *Corpus* and *Petri*, in the first two lines of the inscription into the words *Cenobium* and *Salvatoris*. Through the surmises and researches of De Rossi, G. F. Browne, S. Berger and Dr. Hort it has been possible to re-integrate the original inscription. The MS. contains the entire Latin Bible except Baruch, with the proem to every book. In the octavo preceding the text, which is supposed by some critics to be of Cassiodorian origin and which contains a page on a purple ground, are the inscription of Ceolfrid (plate IV), three tables of the Canon of the Old and New Testament (plate V), a plan of the Tabernacle and a miniature representing Ezra (plate VI) restoring the sacred MSS. At the beginning of the New Testament there is a miniature (plate VII) representing Christ in glory in the centre of the heavens blessing the world : at the corners are the four Evangelists.

VIII-IX. Evangeliarium. MS. on vellum. XI cent. 245 mm. × 357 mm. (Laur. Acquisti e Doni 91).

This MS., written in two columns in a minute upright hand, has rich ornamental initial letters in various colours and five large miniatures of the Byzantine school representing the four Evangelists with their symbols and the Ascension of Christ. Plates VIII and IX represent St. Matthew and St. Luke. The postils and marginal notes are of the XIV cent.

X-XII. S. Augustinus, De Civitate Dei. MS. on vellum. XII cent. 248 mm. × 357 mm. (Laur. Plut. XII. 17).

This MS. which belonged to Pietro di Cosimo dei Medici, as shown by the writing « Liber Petri de Medicis Cos. fil'. », is written in minute Carolingian characters by several hands. The four miniatures it contains show the special characteristics of English art, though it cannot be affirmed that the manuscript does not also present signs of continental influence, perhaps German. The first miniature (plate X) represents St. Augustine with an open book in his hand, under a round arch, his figure standing out against a purple ground: to right and left are groups of disciples. The second miniature (plate XI), on the opposite right-hand page, is divided into two compartments; in the upper one are seen six persons, holding a scroll and tablets, engaged in discussion; and in the lower one seven persons in the same attitude, one of them wearing a low mitre of antique form. The third miniature has been reproduced by the New Palaeographical Society (Part. VI. pl. 138). The fourth miniature (plate XII) represents the City of God. The MS. has richly decorated initials.

XIII-XIX. Domenico Lenzi " Il Biadajolo ". MS. on vellum. XIV. cent. 270 mm. × 386 mm. (Laur. Tempiano n. 3).

This is a kind of ledger in which Domenico Lenzi, corn-chandler, almost daily wrote, in a fine Italian Gothic hand with frequent rubrics, the prices of corn and oats in the piazza of Or San Michele from 1320 to 1335, adding, with a moral purpose, city news specially concerning harvests and famines. It is ornamented by an initial letter in which Abundance is represented, and by 8 full-page miniatures executed undoubtedly by a Tuscan artist. Plate XIII is meant to represent the driving out of the poor from Siena during the famine of 1328-1330, but in it we have a view of Florence with the arms of Siena, and there are to be seen the first city walls, the Porta del Vescovado, Santa Reparata, the campanile of the Badia, and Giotto's Tower not yet completed. Plate XIV shows the same walls, the Porta del Vescovado, the Baptistery, the campanile of the Badia, the tower of the

Bargello, and other edifices of the time, and the compassionate welcome which, during the famine, the priors and the citizens of Florence extended to the poor, giving them wherewith to satisfy their hunger. Plate XV depicts a harvest scene : people mowing, thrashing corn and gathering it in with joyful faces, while above is an angel from whose mouth there issue through a trumpet the words " con allegrezza ogn' uom canti cho meco " and " voi abbondate in fructi e in benedi[zioni] ". Behind the angel is a hand grasping a third trumpet from which issue the words : " posso rimuover tucto, me ringrazia ! ". Plate XVI shows the corn-market in a year of plenty, and above are two angels, one of them shouting through three trumpets " chon allegrezza ogn' uomo canti cho meco ", — " in dovizia fa ben che mal non segua " — and " tropp' aver ben non ti faccia peggiore ". Plate XVII represents another harvest scene : above is the menacing monster of hunger, and the angel, the twisted and broken trumpets falling from his hands, is seen flying towards the heavens exclaiming : " torno e lor lascio in alpestre pastura " : two arms extended from a cloud on high, await the celestial messenger with the words " rimenato m' a in ciel più netta e pura ". Plate XVIII shows us the corn-market of Or San Michele in a year of famine, with the miraculous tabernacle of the Virgin, as it must have been before the later embellishments, with the official sitting at the bench with the candle lighted for the contracts. Great confusion reigns in the market ; some appear to be quarrelling, others are weeping and lamenting : standing out among the crowd are guards armed with lance and shield who have come up to still the tumult. High above is an outstretched hand, the hand of God, delivering a sword to the monster of hunger, which in response to the divine words " l'anima serva e il corpo sia punito ", answers " io farò come tu m' ai largito ". From the wings of this Devil issue the lines " piangi ch' ai donde ch' addietro il ben torna ", " in fame in charo vi farò dolere ", " duol sopra duol che dio ci lascia al peggio ". The angel, his broken trumpets falling earthwards, is seen flying towards the cloud shouting : " gioconda allegra son dentro al mio sito ". Plate XIX affords us a view of Colle di Valdelsa from whose gates come forth unladen beasts of burden on their way to Fiorenza and laden ones on their way to Pisa, to record

the fact that the citizens of that place refused to send to Florence the promised corn in order to sell it a little dearer to Pisa.

XX-XXII. Vita Sancti Antonii Abbatis. MS. on vellum. XIV cent. 366 mm. × 270 mm. (Laur. Med. Pal. 143).

The MS. contains the life and miracles of St. Anthony Abbot and was compiled by Friar Johannes Marcellarii, sacristan to the Monastery of St. Anthony at Vienne in France, by order of Friar Johannes da Montecanuto, cellarer of the Monastery, who likewise caused the miniatures to be executed. The MS. was presented to Pope Eugenius IV, probably during the Florentine Council of 1439. It contains 201 miniatures, one on each page, and almost all standing out in white and gray, illuminated in gold, from a green and red background. The miniature in Plate XX represents St. Anthony restoring speech to a woman's son, binding her not to reveal the miracle during the life of the Saint. In Plate XXI the Saint is portrayed in a vessel with the nuncios who are to bear him to land. In Plate XXII demons are seen wounding the Saint, Satan fearing that he would live in the hermitage. These miniatures belong to the French school and are of singular importance regarding the history of costume.

XXIII. Evangelistarium. MS. on vellum. XV cent. 285 mm. × 415 mm. (Laur. Aedilium. Eccl. Flor. 115).

Besides the elegant miniatures of the first page, (plate XXIII), this MS. contains 34 initial letters enclosing small scenes of extraordinarily fine execution and 37 beautiful vignettes of the Florentine school, perhaps from the hand of Filippo di Matteo Torelli. At the end is inscribed " Scribere cum penna docet me Sancta Maria. Talis sum scriptor Augustinus nomine vocor. MCCCCLXVI ". The MS. still bears the original binding in red velvet with clasps of cloth of gold and silver niellos attributed by Bandini to Maso Finiguerra. An ancient tradition affirms that this book lay on the altar in the Chapel of the Duomo, during the mass, on the day of the conspiracy of the Pazzi (26 April 1478).

XXIV-XXVIII. Horae B. Mariae Virginis. MS. on vellum. XV cent. 199 mm. × 153 mm. (Laur. Ashburnham. 1874).

This Book of Hours, illuminated for Lorenzo de' Medici by Francesco d'Antonio del Cherico, and written in a most elegant hand by Antonio Sinibaldi in 1485, is one of the marvels of Florentine art. The miniatures, unequalled for perfection of execution and richness of composition, occupy 9 full pages : nor are lacking ornamented figure-initials, and small scenes for every month in the calendar with which the Book of Hours begins. Plate XXIV, with which the Office of the Blessed Virgin begins, shows the Annunciation, the Nativity, and the coming of the Magi to the stable, and within the initial the Madonna and Child. Plate XXV, with which the Office of the Dead begins, has two small scenes illustrating an episode from the legend of S. Macario, and the Resurrection of Lazarus. Plate XXVI has, at the beginning of the seven Penitential psalms, the figure of David prostrate before the Lord, and, within the initial, David on the throne with a Prophet standing before him. Plate XXVII represents the Crucifixion, and, in the initial at the beginning of the Office of the Cross, the *Ecce Homo*. In Plate XXVIII, before the small Office of the Cross, are a representation of the Deposition and, in the initial, the Kiss of Judas. Nothing could be more marvellous than this Book of Hours worthy indeed of the Magnifico. For the ornamentation the miniaturist has drawn from every possible decorative element, so that this small MS. may be said to form, as it were, an encyclopaedia of decorative art, while in the admirable miniatures the goldsmith's art itself is surpassed in richness and splendour. The MS. was restored to the Medicean collection after having been taken abroad at some undetermined period : in the seventeenth century it was in Belgium and belonged to the de Merode family. It was purchased by the Italian Government in 1884 with the Ashburnham collection, of which it is one the most precious gems.

XXIX-XXXII. Romuleon, J. Mielot Interprete. MS. on vellum. XV cent. 410 mm. × 280 mm. 2 vols. (Laur. Med. Pal. 156).

This " Romuleon ", a compendium of Roman history, was transla-

ted from the Latin into French by Jean Miélot, canon of the Collegiate Church of St. Peter's in Lille, for Philip, Duke of Burgundy and written by David Aubert, official calligraphist, from 1464 to 1465. From Philip the Good, who died in 1467, the MS. passed into the hands of Charles the Bold who kept it by him even on the field, and was probably taken as spoil of war by Réné II, surnamed De Vaudemont, when he defeated Charles the Bold under the walls of Nancy. The son of Réné, Anthony the Good, had it divided into two tomes on the 6th of June 1510, and from the library of the Dukes of Lorraine the manuscript passed to the Laurenziana after their coming to the Grand Duchy of Tuscany. The 14 fine miniatures that adorn it are the work of Loiset Liédet, one of the official illuminators to Philip and Charles, Dukes of Burgundy, and were finished almost certainly before 1467. For their excellence and freshness these miniatures may be compared with those of the *Histoire de Charles Martel* in the Royal Library at Brussels, executed by the same artist. The miniature of the proem (Plate XXIX) portrays David Aubert, the Court calligraphist, being charged by the Duke of Burgundy, Philip the Good, with the work of executing a copy of the *Romuleon*. The one at the beginning of the third book (Plate XXX) represents Coriolanus being beseeched by Veturia, his mother, and Volumnia, his wife, to save Rome. The miniature preceding the tenth book (Plate XXXI) represents two episodes in the Life of the Emperor Hadrian written by Elio Sparziano : in the first there is the triumph of Trajan, the simulacrum being seen ; in the other, the emperor endeavouring to run himself through with his sword, but withheld by the prefect and his son. The miniature on Plate XXXII represents the 10 Sibyls.

XXXIII. C. Plinius, Historia Naturalis. MS. on vellum. XV cent. 278 mm. × 417 mm. (Laur. Plut. LXXXII. 3).

This is one of the many MSS. illuminated for Pietro di Cosimo de Medici, in whose writing are the words at the end : " Liber Petri de Medicis Cos. fil. ". The rich and varied ornamentation is formed of a kind of white arabesque of intertwining tendrils on a plain ground, — a style of ornamentation used especially and with great taste and

skill by the Florentine miniaturists, — interspersed with figures of animals, puttos, and pretty heads looking out from a gilt frame running round the whole page along the centre of the ornamental border. In the hollow of the initial L are three rings set with a diamond, the emblem of Pietro de' Medici ; and in the lower part of the border, upheld by flying puttos and surrounded by cherubs' heads, is the Medicean coat of arms with the nine red balls and the motto *Semper*.

XXXIV. Plutarchus, Vitae. MS. on vellum. XV cent. 252 mm. × 358 mm. (Laur. Plut. LXV. 26).

A very graceful border consisting of sprigs and flowers and gold spots interspersed with puttos and birds encloses the page, and at the foot in the centre of the border, there is a candelabrum with the Medicean coat of arms and four festoons of leaves and fruits, with the diamond rings from which issue the three Medicean plumes. In the initial Q there is a scene from the life of Theseus, who is depicted in the act of slaying the Minotaur. Between two diamond rings set on the upper part of the initial there is the name of the miniaturist *Franciscus*, while between two lower rings is written *pin-xit*. Francesco d' Antonio del Cherico, one of the most skilful of the Florentine miniaturists has in this case put his signature to his work ; but without the signature, his hand would be recognizable in the elegance, liveliness and grace displayed in the decoration, and in the high excellence of the illumination. At the end of this MS. also are written the words : " Liber Petri de Medicis Cos. f. ".

XXXV. Joseph Flavius, De Bello Judaico. MS. on vellum. XV cent. 247 mm. × 342 mm. (Laur. Plut. LXVI. 9).

As shown by the subscription at the end of the MS. it was " scriptus manu mei Gherardi Joannis del Ciriagio civis florentini pro Johanne Cosmae de Medicis cive optimo florentino ". It was the same artist who, perhaps at a later time, illuminated the Plinius (plate XXXIII) which this Joseph Flavius (plate XXXV) resembles in the rich and varied arabesque-like ornamentation of intertwining tendrils, in the gilt

frame running round the page, and in the medallions containing singularly perfect scenes. The son of Cosimo, Giovanni, died in October 1463 ; so this MS. is necessarily of antecedent date.

XXXVI. P. Vergilius Maro, Aeneis. MS. on vellum. XV cent. 223 mm. × 336 mm. (Laur. Plut. XXXIX. 6).

This Virgil is written in fine characters by a fifteenth century hand, and, on the first page, which has no miniature facing it on the leaf opposite, it has an ornamented and pictured border bearing the title of the work. The absence of any miniature on the opposite leaf, the fact that the initial which begins the text is almost independent of the scene adorning it, the larger hand, the cameos, the gems adorning the border with its plump and chubby puttos, all point to a new miniaturist whose manner recalls that of Gherardo. The arms of the Sassetti with the motto *A mon pouvoir* inform us that the present MS. is one of those that Francesco Sassetti (the man of letters and artist of this family of merchants, who was a partner of the Medici in their business, and who imitated them in their love of the arts) caused to be written and illuminated for his library, at a cost of over 800 florins. Francesco Sassetti was born in 1420 and died in 1491. The medallion at the top in the centre represents the Judgment of Paris : the one to the right, the Rape of Helen : the one to the right, half-way down the page, the departure of Aeneas from Carthage : the one lower down, Paris as a shepherd playing his pipes. The scene by the initial represents the entry of the wooden horse and the burning of Troy (plate XXXVI).

XXXVII. Pausanius, Graeciae Descriptio. MS. on vellum. XV cent. 218 mm. × 334 mm. (Laur. Plut. LVI. 10).

The humanistic Greek writing with rubricated glosses in the margins, one of which, on the first page, the miniaturist has artistically set like an inscription on a tablet, shows that the MS. belongs to the second half of the fifteenth century. The miniature of the initial page is architectural in character, with columns and pilasters, between which are trophies of arms, cameos, gems and musical instruments. At the foot within

the border there is a coat of arms with bands argent on a field gules surmounted by a cross also of silver : and a side-view of the same coat of arms is also seen near the column on the right upheld by a winged putto of the prettiest shape. Light green and light red predominate in the miniature, which is evidently an intentional classical imitation, rarely met with in the Medicean MSS. (plate XXXVII).

XXXVIII–XLI. Missale Romanum. MS. on vellum. XV cent. 379 mm. × 280 mm. (Laur. Aedilium Flor. Eccl. 109).

This splendid missal was written for the Church of Santa Maria del Fiore by the priest Zanobio Moschini who finished his task in December 1493, and it was illuminated by the brothers Monte di Giovanni and Gherardo, two of the most perfect artists of the Florentine school, whose manner resembles that of Domenico Ghirlandaio. The verso of the first leaf (plate XXXVIII) bears the lily of Florence, the arms of the people and of the Comune, and the sheep that is the symbol of the Arte della Lana and of the Opera del Duomo. Within the garland, in letters of gold on a blue ground is the title of the MS. On the opposite page (plate XXXIX) the text begins, enclosed in a very rich border with candelabra, festoons, puttos, animals, and *tondos* containing the heads of Prophets. In the medallion at the top in the centre, is God the Father with a crown of Seraphs : in the one at the foot San Zanobi in the pontifical chair with a deacon on either side. The initial A encloses the figure of David playing the Psaltery. In the upper part of the page, in a miniature unequalled for beauty and excellence, there is a representation of the Annunciation. In plate XL, a rich frame encloses the text that is in two columns, and there is a miniature in the lower portion of the frame containing a *tondo* supported by angels in which is the *Ecce Homo*, whose countenance betrays the saddest emotion. Around the decoration, which is of architectural character with candelabra and symbols of the Passion, runs a rosary of pearls and gems, the execution of which gave the artist an opportunity of showing how the miniaturist's art could rival that of the goldsmith. In Plate XLI, also enclosed in a frame similar to the other, there is the Crucifixion, and below, in a kind of predella, the De-

position of Christ. The beauty of the composition is enhanced by the liveliness of the colours and the azure background of sky, against which stands out a view of Jerusalem with a long train of armed men on foot and on horseback entering the gate.

XLII-XLIII. Plotini Vita et Opera, M. Ficino Interprete. MS. on vellum. XV cent. 243 mm. × 353 mm. (Laur. Plut. LXXXII. 10).

The verso of the first leaf has a magnificent border, enclosing a tablet containing the title of the MS. and six *tondos* with the heads of Prophets and two Medicean coats of arms. Between the *tondos* are amorini, some of them supporting the Medicean arms and emblems, the ring with the three plumes and the motto *Semper*, and the green trunk with the motto *Le temps revient*, which is that of Piero, the son of Lorenzo dei Medici. Around the title runs a necklace of pearls, diamonds and other gems so real that it might almost seem a miraculous production of the goldsmith's art (plate XLII). On the opposite page (plate XLIII), containing the text which is in Italian characters of the end of the fifteenth century, there is an admirable border of a similar kind, with six *tondos* and figures of Prophets, the Medicean coat of arms with the blue ball adorned with lilies, and in the initial the portrait of Marsilio Ficino. This is one of the finest MSS. illuminated by Attavante degli Attavanti, for Piero di Lorenzo dei Medici, and in it are revealed all the skill and elegance of style of this artist, who certainly executed these miniatures alone, showing himself to be a perfect painter of figures and a pleasing and skilful painter of ornamentation.

XLIV-XLV. T. Livius, Historiae. MS. on vellum. XV cent. 258 mm. × 356 mm. (Laur. Plut. LXIII. 33).

This MS. was illuminated for Julian, duke of Nemours whose brother's emblem it bears — the yoke with the motto *suave* which was Leo the Tenth's — with the motto *Par le feu reverdira* and the initial N which are his own, besides other Medicean symbols and coats-of-arms. Plate XLV has a rich candelabrum with gems and *tondos* in the form of cameos. Plate XLIV contains other Medicean insignia

in the *tondos* such as the bees, the yoke, and the diamond ring with the three plumes. These miniatures which are of a most elaborate composition, reveal the hand of a new miniaturist which appears to us to resemble greatly the hand of Giovanni di Giuliano Boccardi called Boccardino (il vecchio), who perhaps worked also at the beginning of the XVI cent.

XLVI-XLVII. Psalterium David. MS. on vellum. XV cent. 367 mm. × 533 mm. (Laur. Plut. XV. 17).

This is one of the most admirable MSS. that Monte and Gherardo ever illuminated, and was intended for that Corvinian Library that was dispersed almost ere it had been brought together. The precious volume, which was not yet complete when the king Matthias Corvinus died in 1490, did not leave Florence but was added to the collection of Lorenzo il Magnifico. The first of the miniatures (plate XLVI) depicts various episodes in the life of David, enclosed in a frame having two rich candelabra in the pilasters and classical bas-reliefs in the capitals. Remarkable are the figures of Matthias Corvinus, and of his natural son John, and Charles VIII who are seen one at either side of the king. In a kind of predella between the pedestals there is a representation of the anointing of David by the hand of Saul. The principal scene shows David prostrate before the Lord ; on the right in the lower portion of the background there is a green landscape with a mill, and, on the other side, the shepherd David bending over the waters of a brook, in which his image is reflected, to pick up the stone with which in the upper portion of the background he is seen in the act of slaying the giant Goliath, before the walls of Jerusalem. In the sky is a flight of ravens, the bird that the King of Hungary took as a striking device. In this scene there is to be observed the influence that must have been exercised on the art of the miniaturist, and especially on the mode of conceiving a composition, by the engravings of Martin Schöngauer and Albert Dürer, which at that time became known in Florence, and which Gherardo, according to Vasari, set himself to imitate ; hence in these miniatures an almost Flemish intimacy and sentimentality are noticeable. In the other miniature with which the text of the Psalter begins, there is seen a border of the same kind as

those of Attavante with *tondos* enclosing busts of patriarchs and prophets, and puttos, cameos, and more circles with the arms of Hungary. The coat of arms below was left vacant and unfinished on account of the death of Matthias Corvinus. Very fine is the scene preceding the text, showing Hebrew horsemen led by David advancing against the Philistines coming out of their tents. In the background, which is divided into two parts by a green rock, there is a view of Hebron, and among its edifices are recognizable the Palazzo Vecchio, the loggia of Orcagna with four arches, and the little church of S. Piero Scheraggio. Under the *incipit*, in the figure of King Solomon, is seen the portrait of Matthias Corvinus. In fineness of composition and skilfulness of the foreshortening, the miniatures of this page vie with the most grandiose battle-scenes painted either in fresco or on panels.

XLVIII. Horatius, Carmina cum Francisci Petrarchae Adnotationibus. MS. on vellum. X cent. 184 mm. × 261 mm. (Laur. Plut. XXXIV. 1.).

This MS., which contains the Carmina of Horace, is most valuable not only for its notable antiquity but also as it belonged to Francesco Petrarch whose *ex libris* : " Liber francisci petrarchae qui post obitum eius remaneat penes heredem suum " appears on the verso of the 2nd leaf. A brief note on the recto of the same leaf declares it to have been bought at Genoa, the 28th Nov. 1327 (" Emptus. Jan. 1327. November 28° "). Against the Horatian text Petrarch has here and there made several annotations in his own hand : such for example is the one we reproduce (plate XLVIII) to be read in the left-hand margin, and beginning : " Ad iulium florum scribit hanc ultimam epistolam " etc.

XLIX. Variorum Carmina. MS. on vellum. XIV cent. 208 mm. × 285 mm. (Laur. Paut. XXXIII. 31).

This rich Latin miscellany of writings in prose and verse, all by the hand of Giovanni Boccaccio, is well-known to those familiar with these antiquities, not only through the description by Bandini (Catal. Codd. latin. II. 124-128), but also through that given of it by

Remigio Sabbadini in *Le scoperte dei codici latini e greci ai secoli XIV e XV* (Firenze, 1905). The page reproduced (plate XLIX) contains the end of the collection of the 80 *Priapeia* discovered by Boccaccio and transcribed by him in this MS. now considered the fundamental text.

As is known, the *Priapeia* were generally attributed by the humanists of the XV century to Virgil, and Boccaccio, too, concurred in this attribution, for before the " Explicit Priapeia ", contained in the page we reproduce, he had written " Priapeia Maronis Virgili explicit " of which the syllables NiS. Vir are still visible under the erasure.

L. Herodiani Historia, A. Politiano Interprete. MS. on paper XV cent. 219 mm. × 298 mm. (Laur. Rinuccinianus 20).

It contains the autograph text of the Latin version that Angelo Poliziano made of the eight books of the *Herodiani Historia de imperio post Marcum*, and dedicated to Innocent VIII.

Cardinal Giovanni Battista Cibo being elected pontiff (29th August 1484, and taking the name of Innocent VIII), Poliziano, as he narrates in the Proem to his translation, had repaired to Rome with the Embassy of the Florentine Republic to do homage for Florence to the new Pope and was there invited by the latter to translate into Latin some Greek histories that should illustrate the deeds of the Roman emperors. On his return to Florence, Poliziano turned his attention to Herodianus who described the Imperial fasti from the year 180 up to his own day, and translated into Latin the eight books of this author, which on being presented to the pontiff, brought him high praise and a gift of 250 scudi. Our reproduction (plate L) shows leaf 21 recto of the autograph MS.

THEOLOGY LIBRARY
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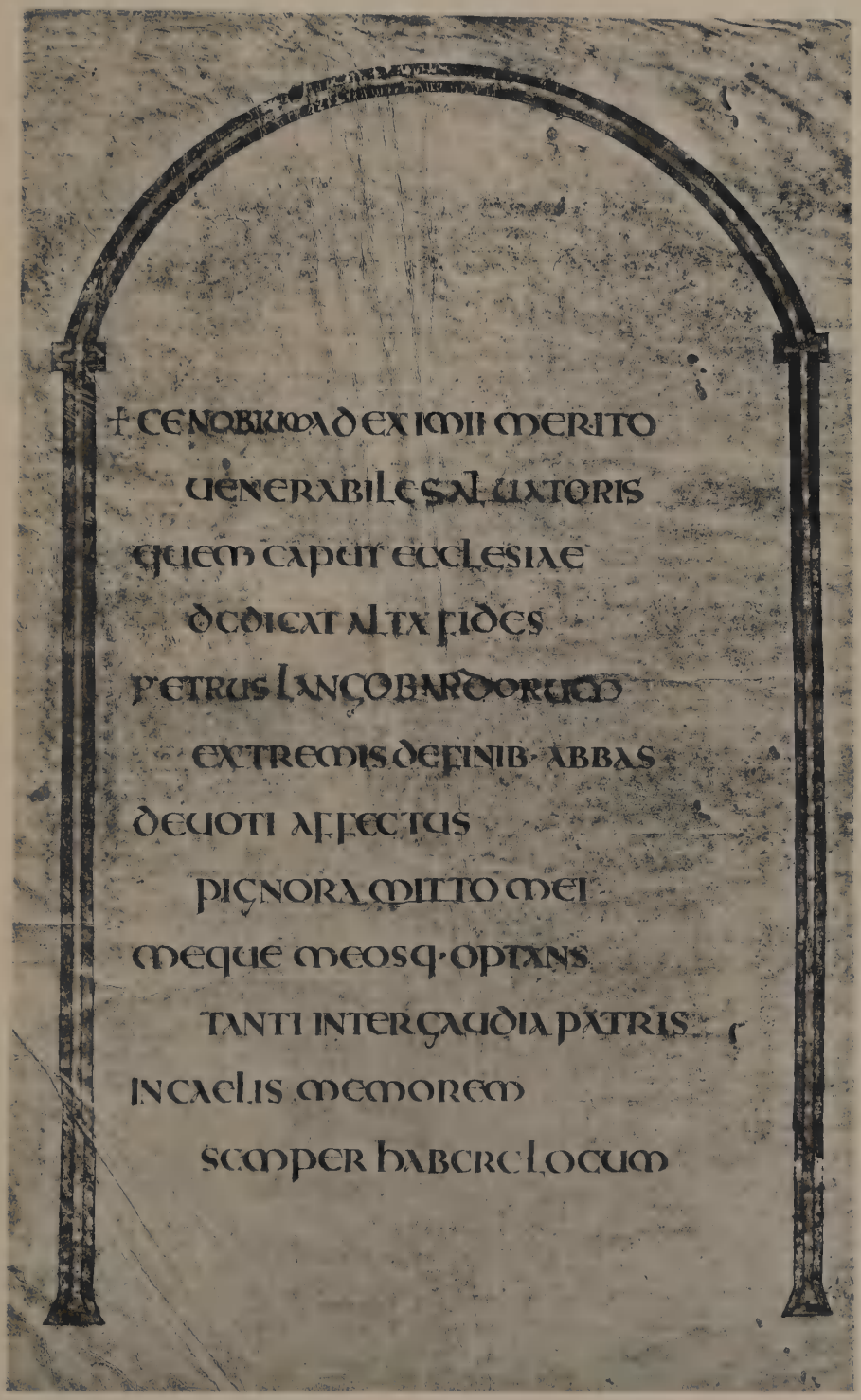
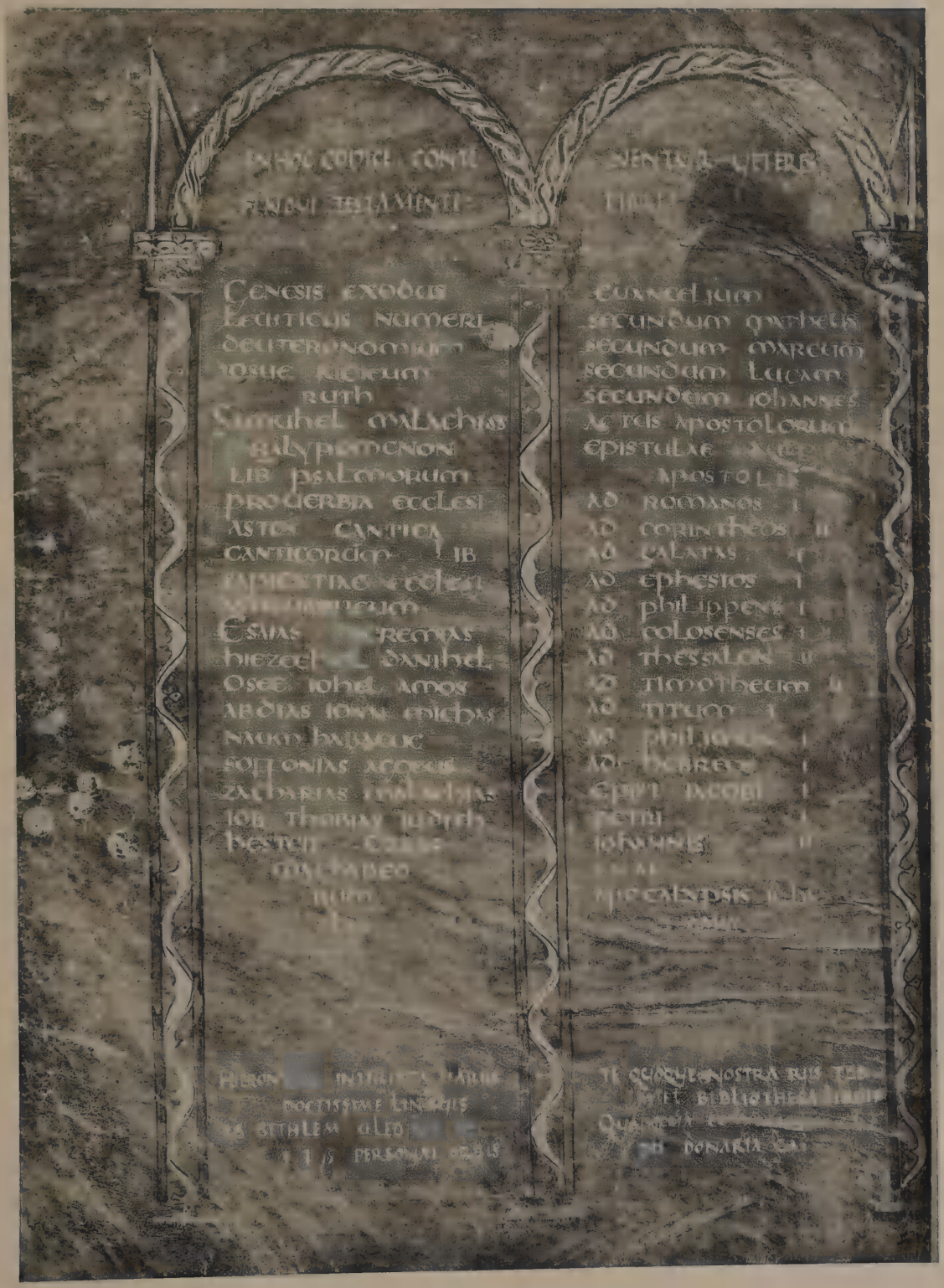
EVANGELIA SYRIACE CONSCRIPTA.
Cod. membr. sæc. VI.
Laur. Plut. I. 56.

EVANGELIA SYRIACE CONSCRIPTA.
Cod. membr. sæc. VI.
Laur. Plut. I. 56.

EVANGELIA SYRIACE CONSCRIPTA.
Cod. membr. sæc. VI.
Laur. Plut. I. 56.



VETUS ET NOVUM TESTAMENTUM.
Cod. membr. sæc. VII.-VIII.
Laur. Amiatinus I.



VETUS ET NOVUM TESTAMENTUM.
Cod. membr. sæc. VII-VIII.
Laur. Amiatinus I.

VETUS ET NOVUM TESTAMENTUM.
Cod. membr. sæc. VII-VIII.
Laur. Amiatinus I.

VETUS ET NOVUM TESTAMENTUM.
Cod. membr. sæc. VII-VIII.
Laur. Amiatinus I.

LIBER

GENERATIONIS

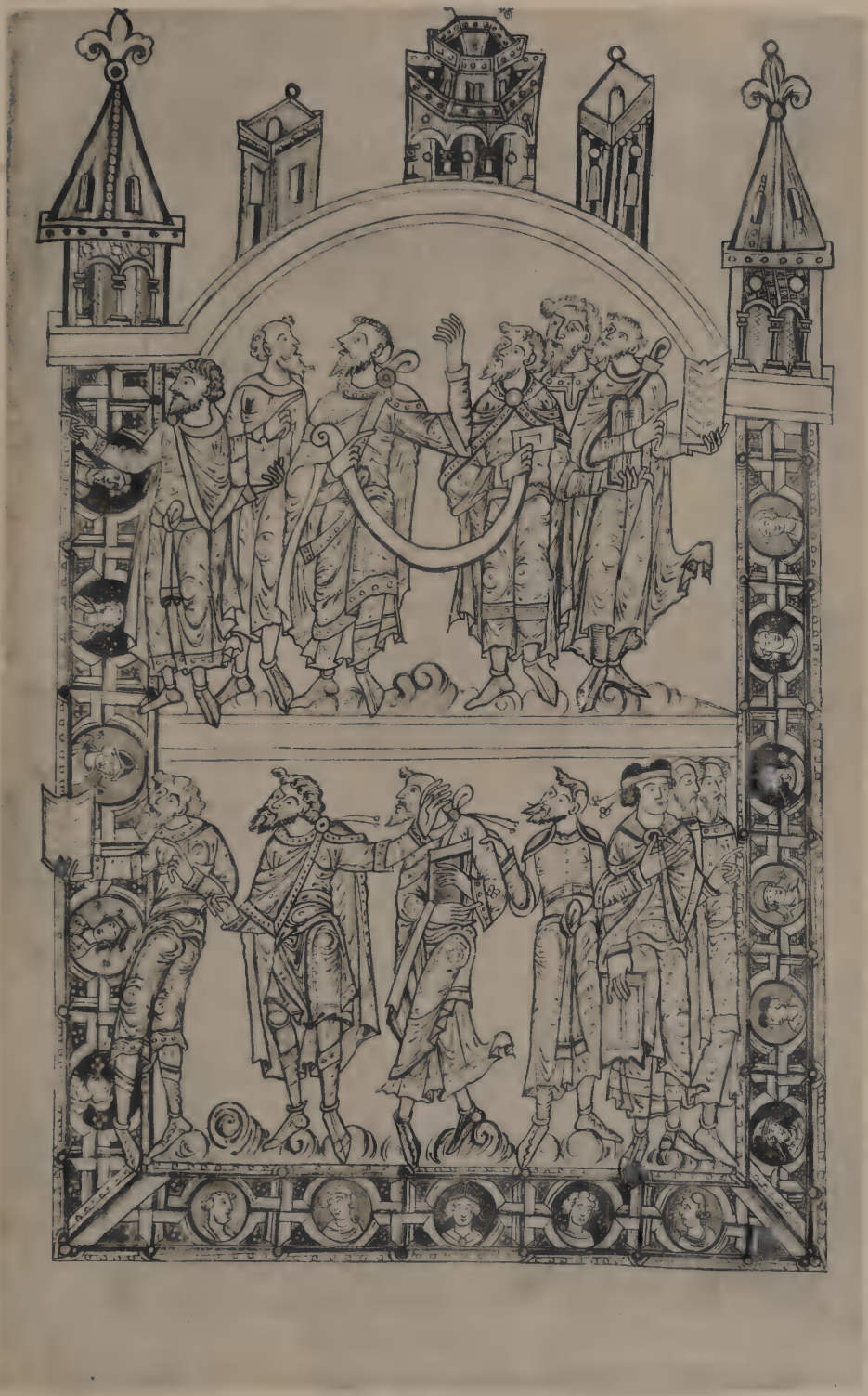
EVANGELIARIUM.
Cod. membr. sæc. XI.
Laur. Aedilium Flor. Eccl. 91.

QUONIAMQUIDEM

MULTI CONATI SUNT

EVANGELIARIUM.
Cod. membr. sæc. XI.
Laur. Aedilium Flor. Eccl. 91.

D. Augustinus - De Civitate Dei.
Cod. membr. sæc. XIII.
Laur. Plut. XII. 17.



D. Augustinus - De Civitate Dei.
Cod. membr. sæc. XIII.
Laur. Plut. XII. 17.

D. Augustinus - De Civitate Dei.
Cod. membr. sæc. XIII.
Laur. Plut. XII. 17.

Domenico Lenzi « Il Biadajolo ».
Cod. membr. sæc. XIV in.
Laur. Tempiano n. 3.

Domenico Lenzi « Il Biadajolo ».
Cod. membr. sæc. XIV in.
Laur. Tempiano n. 3.

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Cod. membr. sæc. XIV in.
Laur. Tempiano n. 3.

DOMENICO LENZI « IL BIADAJOLO ».
Cod. membr. sæc. XIV in.
Laur. Tempiano n. 3.

DOMENICO LENZI « IL BIADAJOLO ».
Cod. membr. sæc. XIV in.
Laur. Tempiano n. 3.

Domenico Lenzi « Il Biadajolo ».
Cod. membr. sæc. XIV in.
Laur. Tempiano n. 3.

VITA SANCTI ANTONII ABBATIS.
Cod. membr. sæc. XIV.
Laur. Med. Pal. 143, fol. 32.

VITA SANCTI ANTONII ABBATIS.
Cod. membr. sæc. XIV.
Laur. Med. Pal. 143, fol. 37.

Vita Sancti Antonii Abbatis.
Cod. membr. sæc. XIV.
Laur. Med. Pal. 143, fol. 14.

Initium secundum Lucam in ecclesiam. Dominica prima de adventu. Sequentia sancti evangelii secundum Lucam.

Erunt signa in sole et luna et stellis et in terris pressura gentium præconfusione sonitus maris et fluctuum arescentibus hominibus præ timore et expectatione quæ superuenient universo orbi. Nam uirtutes celorum commouebuntur. Et tunc uidebunt filium hominis uenientem in nube cum potestate magna et maiestate. Hæc autem fieri incipientibus respicite et leuate capita uestra quoniam appropinquat redemptio uestra. Et dixit illis similitudinem. Videte ficulneas et omnes arbores cum producunt iam ex se fructum scitote quia prope est estas. Sic et uos cum uideritis hæc fieri scitote quoniam prope est regnum dei. Amen dico uobis quia non præteribit generatio hæc donec omnia fiant. Cælum et terra transibunt: uerba autem mea non transibunt. Dominica secunda de adventu

EVANGELISTARIUM.
Cod. membr. sæc. XV.
Laur. Aedilium Eccl. Flor. 115.

HORAE B. MARIAE VIRGINIS.
Cod. membr. sæc. XV.
Laur. Ashburnhamensis 1875.

Horae B. Mariae Virginis.
Cod. membr. sæc. XV.
Laur. Ashburnhamensis 1875.

HORAE B. MARIAE VIRGINIS.
Cod. membr. sæc. XV.
Laur. Ashburnhamensis 1875.

Horae B. Mariae Virginis.
Cod. membr. sæc. XV.
Laur. Ashburnhamensis 1875.

HORAE B. MARIAE VIRGINIS.
Cod. membr. sæc. XV.
Laur. Ashburnhamensis 1875.

« Romuleon » J. Miélot interprete.
Cod. membr. sæc. XV.
Laur. Med. Pal. 156.1.

Cy comence le tiers liure de ce traittie nome romuleon. Ou sont descripte les faits des romains depuis le temps que rome fut prinse par les francois Jusques a la seconde bataille punique Cest a dire de aufrique Et contient en soy vingt et sept chapitres.

Le tiers liure.

Titus liuius.

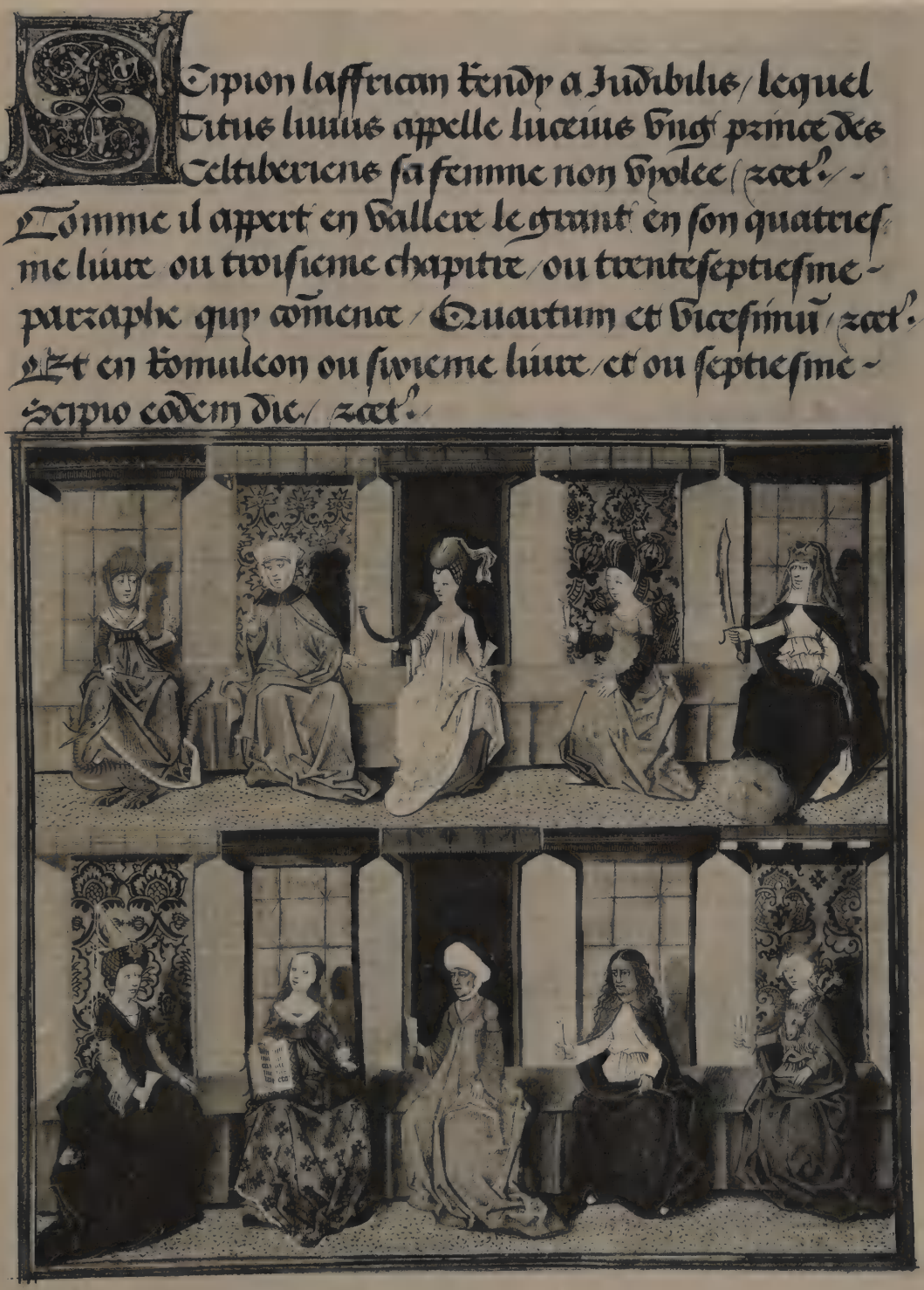
Gesta romanorum zact. Les faits des rommains racompte depuis la fondation de rommie Jusques au temps que la cite fut prinse par les francois Comme dist Titus liuius ou sixieme

« Romuleon » J. Miélot interprete.
Cod. membr. sæc. XV.
Laur. Med. Pal. 156.1.

Cy commence le dyziesme et derrenier liure de ro
muleon parlant des faits des empereurs Cesares
depuis lempereur Adrien Jusques a Constantin
le grant empereur Et contient xxxbij chapitres.

Le premier chapitre de ce
ve et derrenier liure . . .

« Romuleon » J. Miélot interprete.
Cod. membr. sæc. XV.
Laur. Med. Pal. 156.2.



« Romuleon » J. Miélot interprete.
Cod. membr. sæc. XV.
Laur. Med. Pal. 156.2.

INCIPIT PREFATIO PLINII VERONENSIS AD TITVM AVGVSTVM IMPERATOREM IN LIBROS NATVRALIS HISTORIE

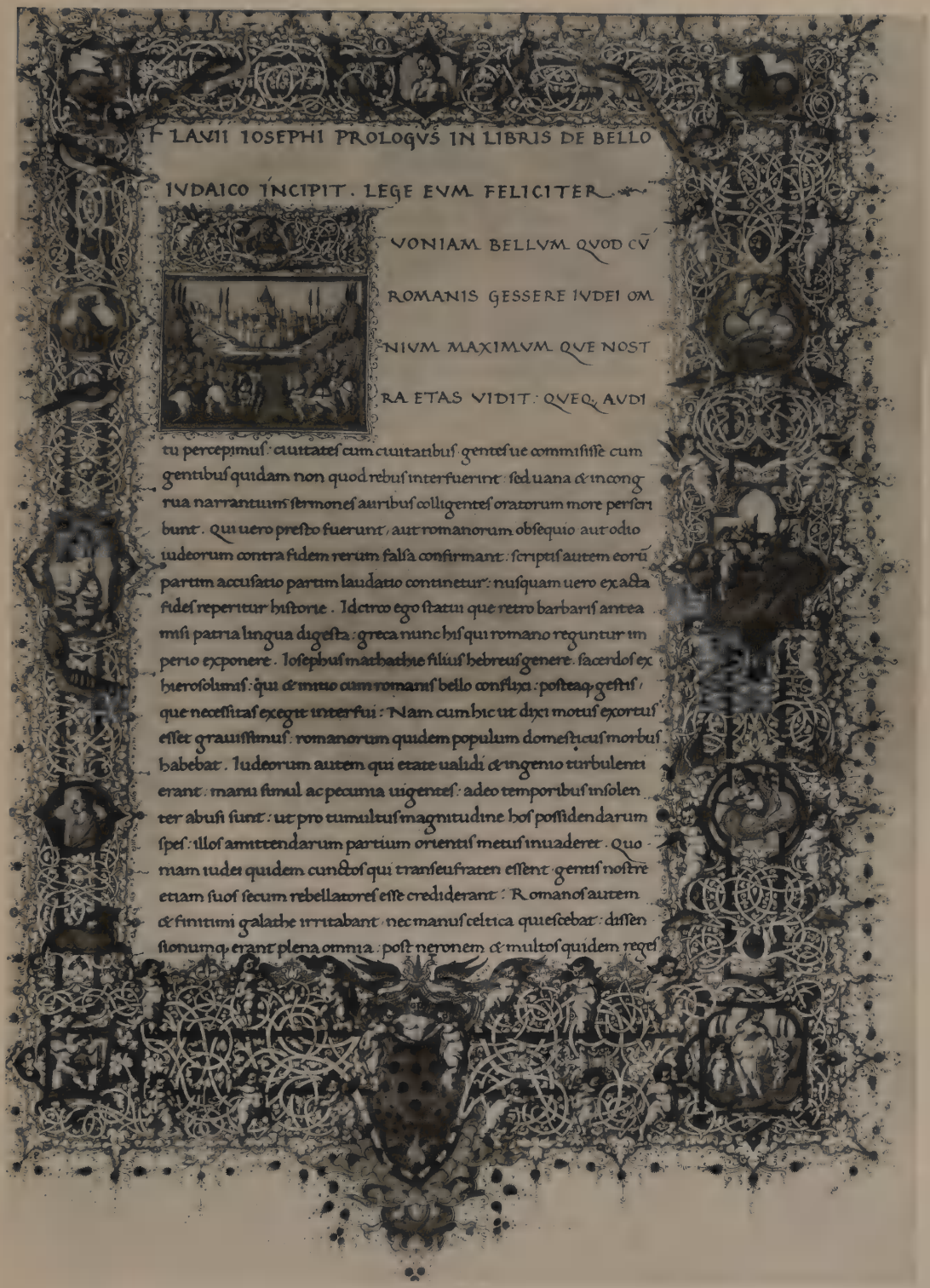
IBROS NATVRALIS HYSTORIE NOVI CVMCAMENIS QVIRITIVM TVORVM OPVS HATV
apud me proxima fetura hiemnore epistola nar
rare constitui tibi iocundissime imperator Su
cium hec tui prefatio uersissima dum maxime eo
senescit in parte Hanc tu solebas putare aliquid
esse meas nugas ut obiecere molliam catullum
conterraneum meum agnosas & hec castrense ue
bum Ille enim ut sas permutans priorbus sylla
bis durusculum se fecit quolebat existimari ane
nobis tuis & famulis simul ut hac mea peculiaria
fiat quod proxime non fieri questus es in alia pro
casi epistola nostra ut in quedam acta exeant.
Sciant q omnes q exequo tecum uiuat imperii
triumphalis & censorius tu sciet q consul ac tri
bunitie potestatis particeps & qd his nobilius se
cisti dum illud patri patrie & equestri ordini
prestas prefectus pretorij eius. Omnia q hec
nos p & nobis quidem qualis in castrensi cõui
bernio nequicq unte mutauit fortune ampli
tudo unbis nisi ut predesse tantundem posse
ut uelles Itaq cum ceteris uenerationem tui pateant omnia illa nobis ad colendũ te
familiaritas auidaca sola sup rest hanc igitur ubi imputabis & in nostra culpa ubi igno
sces Perfricui faciem nec tamen profeci quoniam alia uia occurrit ingens & longius ci
sumoues ingenibus facibus algorat in nullo unq uerus dicta uis eloquentie tribunitie
potestatis facundie quanto tu ore patris laudes tonas quanto fratris amas quantus in pe
tica es O magna fecunditas animi quemadmodum fratrem quoq imitaretis exequasti.
Sed hec quis possit intrepidus existimare subiturus ingenij tui iudicium presertim laes
situm Heq enim similis est condino publicanum & nominatim ubi ducantum. Tu
possim dicere quid ista legis imperator humili uulgo scripta sunt agricolarum opificũ
turbe denq studiorum ocosis quid te iudicem facias Cum hanc operam conducerem
non eras in hec alto. Maiorem te sciebam q ut defensurum huc putare Preterea est quedã
publica etiam eruditorum tractio Vtitur illa & M. Tullius extra omnem ingenuitatẽ
positus & qd mutemur per aduocatum defenditur nec indoctissimis manium persium hec
legere nolo tuitum conguiuolo. Q d si hec lucilius qui primus condidit stili nasum
quasi abusionem & uituperationem reputabit Primus enim satyricum carmen conscripsit
In quo unq uituperatio uiuis cuiusq commenetur. Nasum autem dixit qd uituperatio
nis signum uel maxime naso declarandũ dicendum q est Si aduocatum sibi putauit
cicero mutuandum presertim cum de re p scriberet quanto nos excusatius ab aliquo

C. Plinius . Historia Naturalis.
Cod. membr. sæc. XV.
Laur. Plut. LXXXII. 3.

THESEI VITA.

QVEMADMODVM IN ORBIS TERRÆ SITV DESCRIBENDO HISTORICI SOLENT: VT AD quem ipsi cognitione aspirare non possunt. extremis tabularum partibus supplementis quibusdam adiciunt: locos esse uastos. arenosos. & celo terraq. penuriam aquarum: aut limum insuperabilem: ut montem scythicum: aut astriclum frigore pontum: ita & nobis in hac uirorum collatione perpetua rerum historia quantum probabili oratione assequi potuimus. his quos supra memorauimus uiris tempora percurrentibus uere licuit affirmare. Que uero antiquiora ac uetustiora sunt. tragica & monstruosa poetæ & fabulosi rerum scriptores occupant: nec ultra fidem ullam nec certitudinem pre se ferunt. Cum igitur licurgi legum latoris & numæ regis res gestas litteris mandauerimus: haud abre fuerit ad romulum orationem conuertere: qm̃ & historia ipsa ad eius tempora q̃ prope accessimus. Sed mihi diu cogitanti. huic uiro ut inquit etebulus quis conueniret: quem illi opponerem: quis dignius secum in comparatione coniungi posset: uisum est tandem faciendum esse: ut a quo celebrata athenienssium ciuitas amplificata est: cum gloriosissime atq. inuictissimæ urbis romæ parente conferrem & compararem. Licet aut nobis reiectis fabulis ad ipsam claram historiæ lucem & ueritatem accedere. Quod si ubi necessitas coget nos ab hac paumper digressos ad id. quod uerisimile conferre fit: a quo fortasse historia abhorreat: nec admittat ullum cum probabilitate commentum. eqs auditoribus opus erit. quiq. benigne & humane uirium orationis exaudiãt atq. approbent. Videtur igitur theseus maius de causis romulo q̃ simillimus extitisse: ambo enim cum spurii & obscuri forent: extimati sunt a dis immortalibus procreati esse. Ambo etiam bellicosi ac manu strenui: hoc quidem omnes sciimus: ut q̃ta maxima fieri potuit prudentia prestiterunt. Ex duabus quoq. clarissimis ciuitatibus roma & athenis. alteram hic condidit. alteram ille nouis colonis impleuit. Feminarum preterea raptus de utroq. feruntur. Nec eorum q̃q̃ domesticam cladem & crimina suorum effugit. sed postremo ambo dicuntur in inuidiam & offensionem ciuium incidisse. Siquid igitur ex his quæ minus tragice dici uidentur ad ueritatem concludit: Thesei quidem paternum genus in creteum ac primos indigenas referebatur. Maternum uero in pelopem

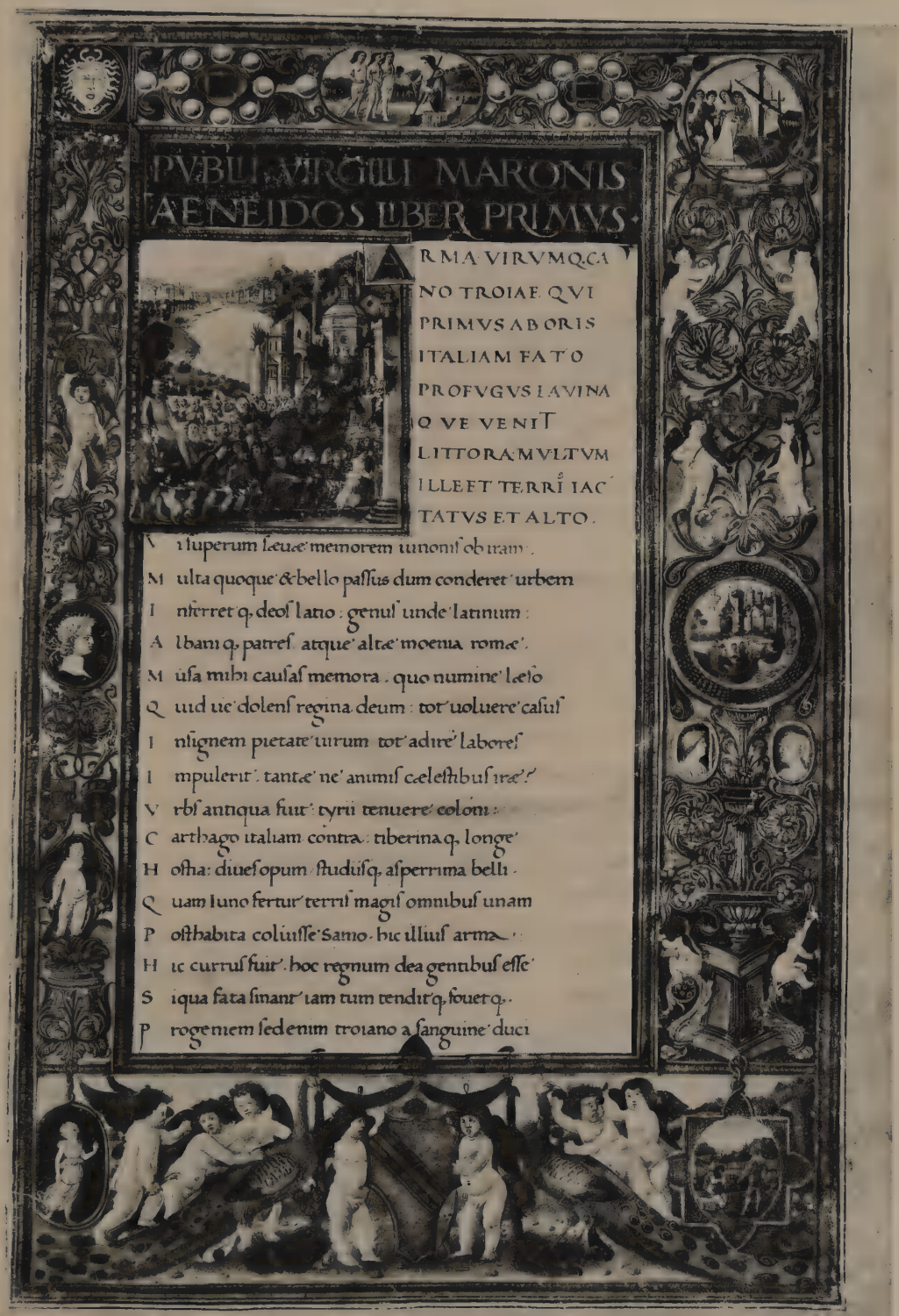
PLUTARCHUS . VITAE.
Cod. membr. sæc. XV.
Laur. Plut. LXV. 26.



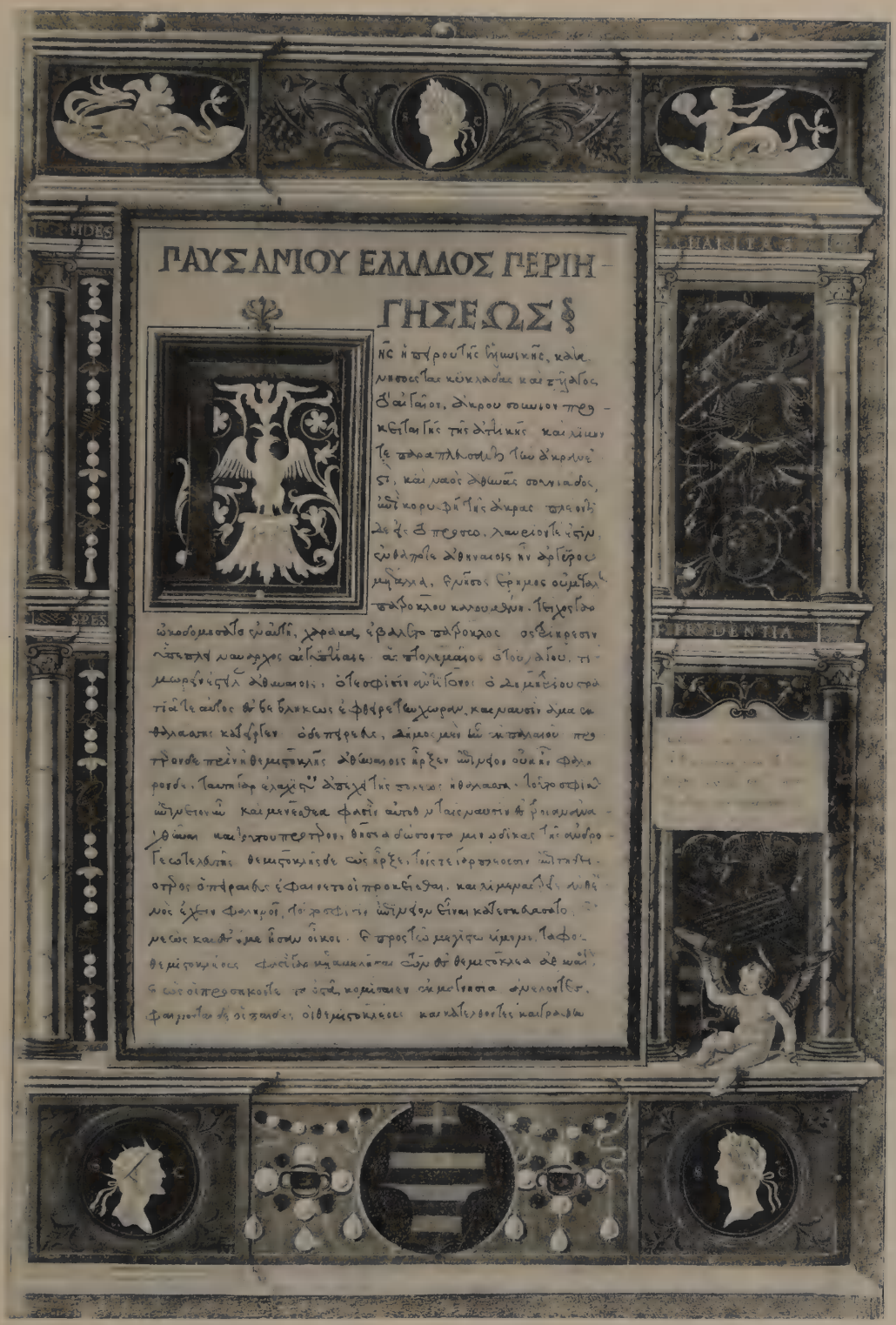
F LAVII IOSEPHI PROLOGVS IN LIBRIS DE BELLO IVDAICO INCIPIT. LEGE EVM FELICITER

VONIAM BELLVM QVOD CV ROMANIS GESSERE IVDEI OM NIVM MAXIMVM QVE NOST RA ETAS VIDIT: QVEQ AVDI tu percepimus: ciuitates cum ciuitatibus: gentes ue commisisse cum gentibus quidam non quod rebus interfuerint: sed uana & incongrua narrantium sermones auribus colligentes oratorum more persci bunt. Qui uero presto fuerunt, aut romanorum obsequio aut odio iudeorum contra fidem rerum falsa confirmant: scriptis autem eorū partim accusatio partim laudatio continetur: nusquam uero exacta fides reperitur historie. Idcirco ego statui que retro barbaris antea missi patria lingua digesta: greca nunc his qui romano reguntur imperio exponere. Iosephus matthathie filius hebreus genere sacerdos ex hierosolimis: qui & initio cum romanis bello conflixi: posteaq gestis que necessitas exegit interfui: Nam cum hic ut dixi motus exortus esset grauissimus romanorum quidem populum domesticus morbus habebat. Iudeorum autem qui etate ualidi & ingenio turbulenti erant manu simul ac pecunia uigentes: adeo temporibus insolenter abusi sunt: ut pro tumultus magnitudine hos possidendarum spes: illos amittendarum partium orientis metus inuaderet. Quoniam iudei quidem cunctos qui transeufraten essent gentis nostre etiam suos secum rebellatores esse crediderant: Romanos autem & finitimi galathe irritabant nec manus celtica quiescebat: dissensionumq erant plena omnia post neronem & multos quidem reges

Joseph Flavius . De Bello Judaico.
Cod. membr. sæc. XV.
Laur. Plut. LXVI. 9.



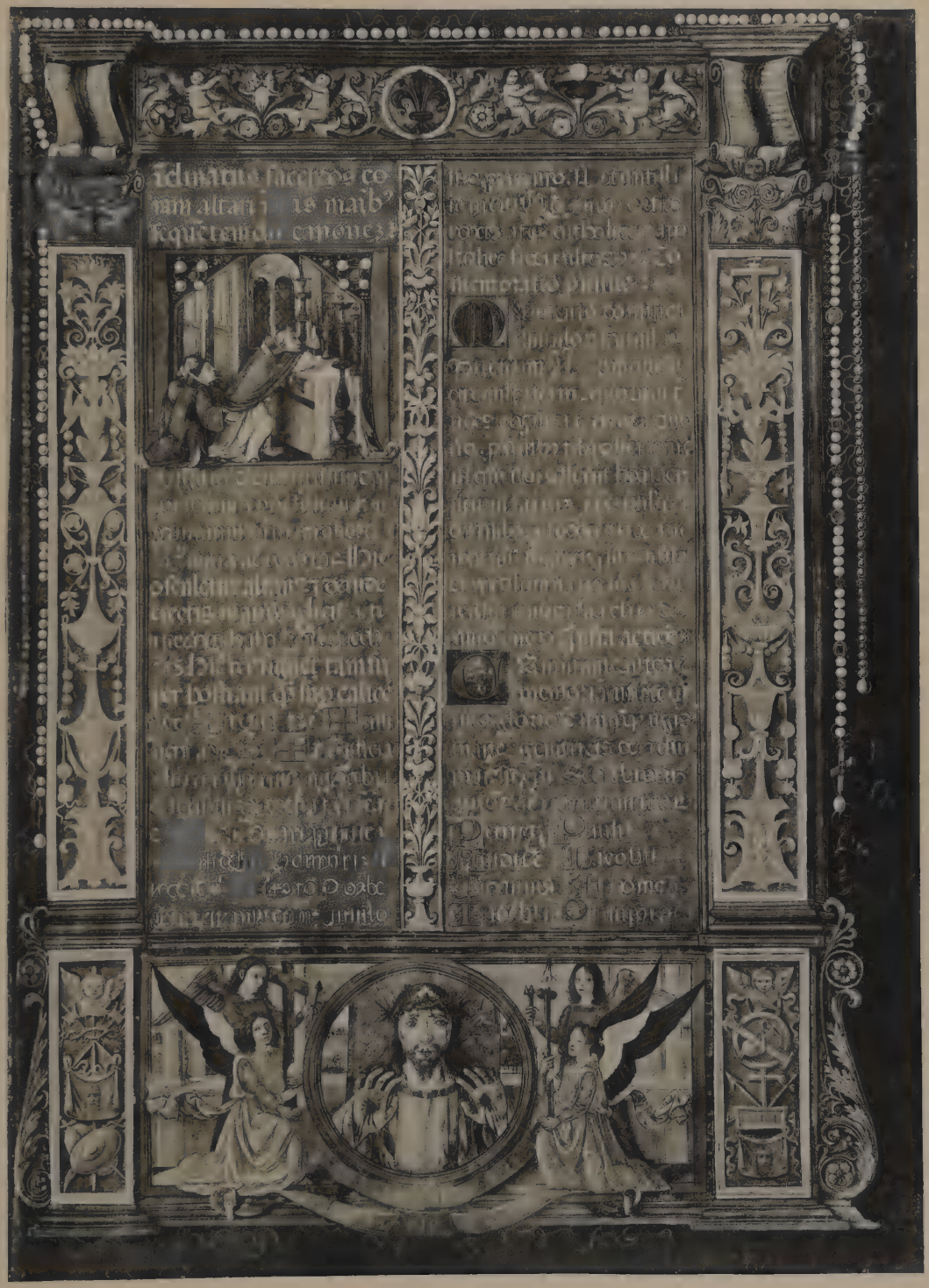
P. Vergilius Maro . Aeneis.
Cod. membr. sæc. XV.
Laur. Plut. XXXIX. 6.



PAUSANIAS . GRAECIAE DESCRIPTIO.
Cod. membr. sæc. XV.
Laur. Plut. LVI. 10.

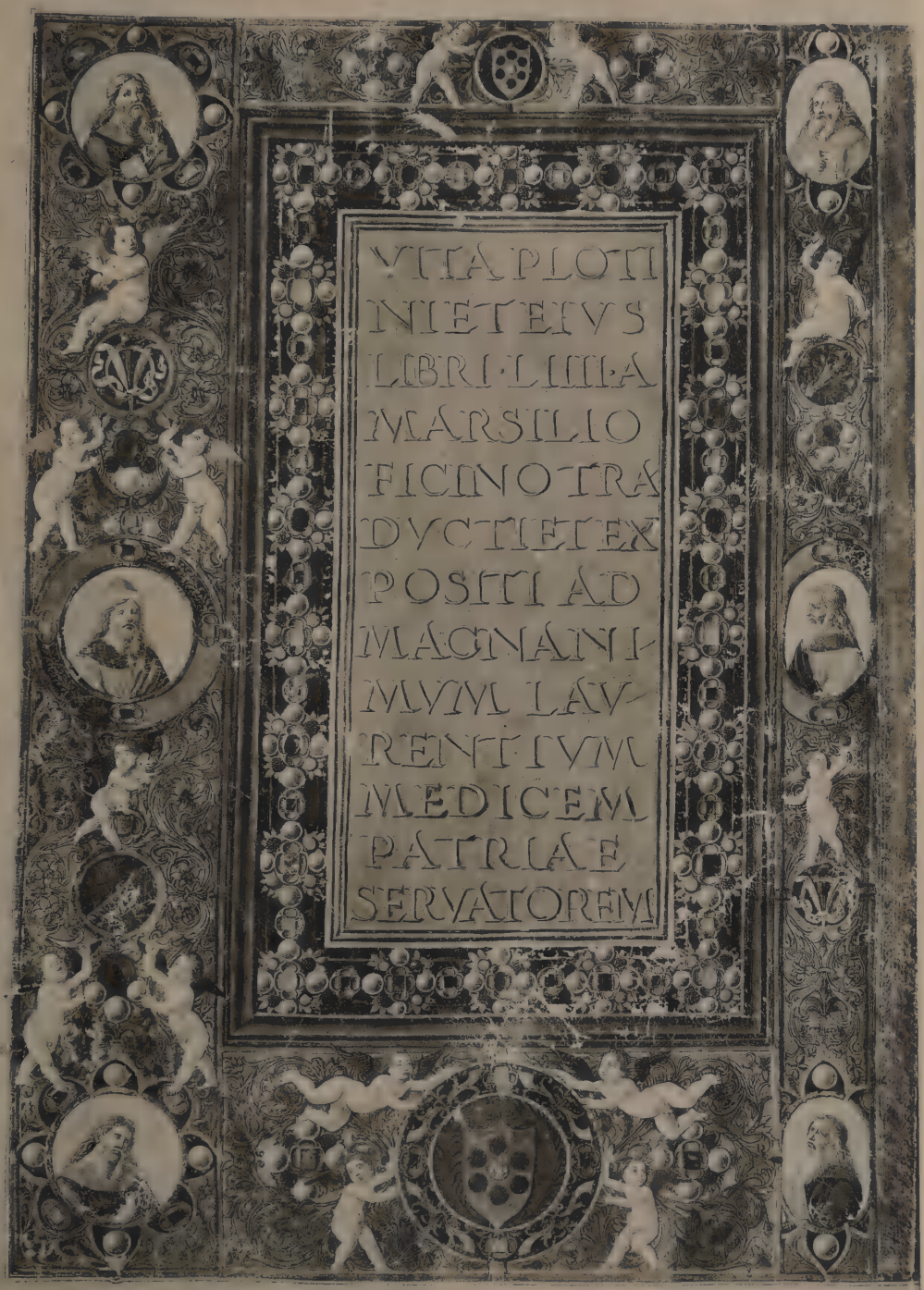
Missale Romanum.
Cod. membr. sæc. XV.
Laur. Aedilium Flor. Eccl. 109.

MISSALE ROMANUM.
Cod. membr. sæc. XV.
Laur. Aedilium Flor. Eccl. 109.

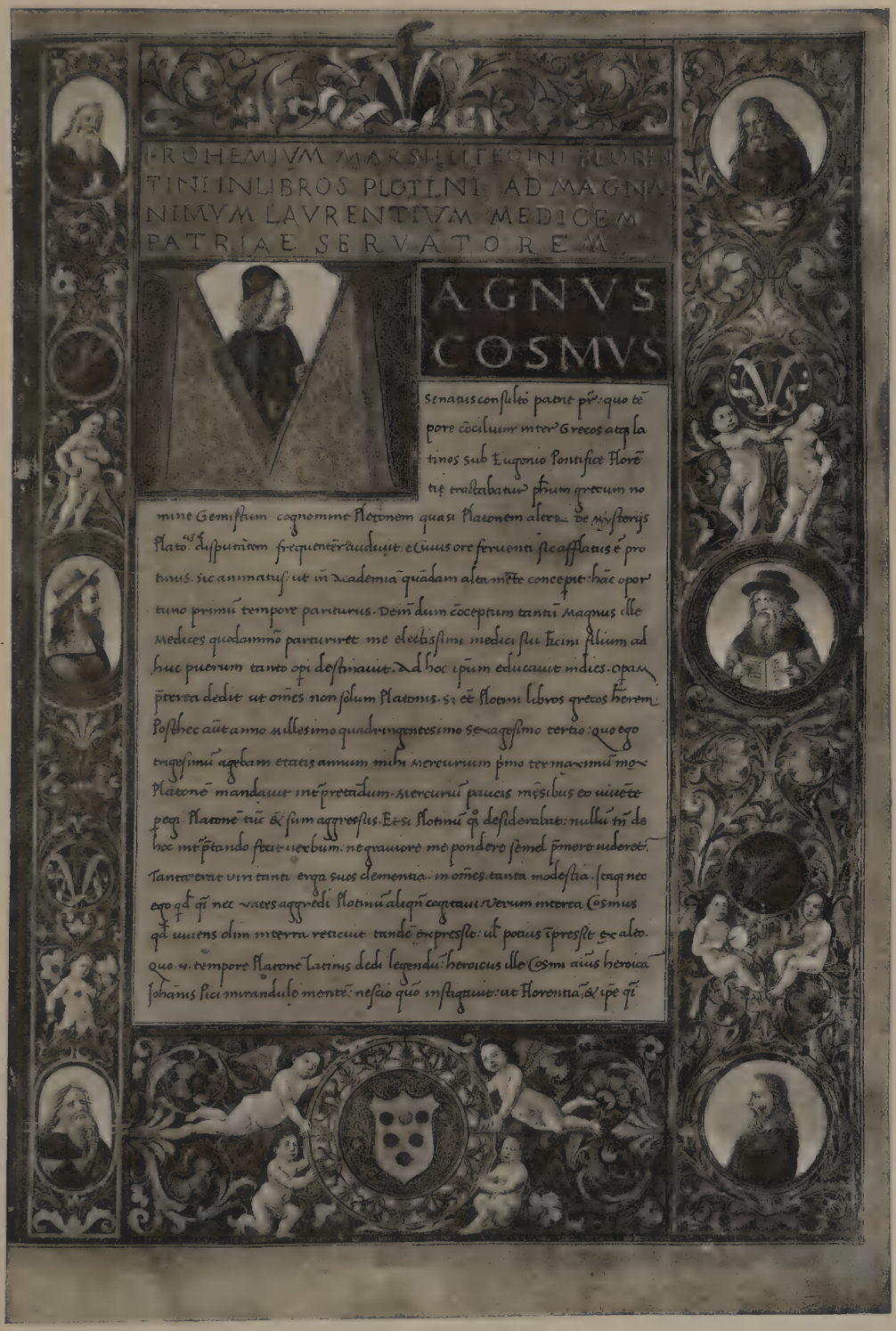


Missale Romanum.
Cod. membr. sæc. XV.
Laur. Aedilium Flor. Eccl. 109.

MISSALE ROMANUM.
Cod. membr. sæc. XV.
Laur. Aedilium Flor. Eccl. 109.



PLOTINI VITA ET OPERA, M. FICINO INTERPRETE.
Cod. membr. sæc. XV.
Laur. Plut. LXXXII. 10.

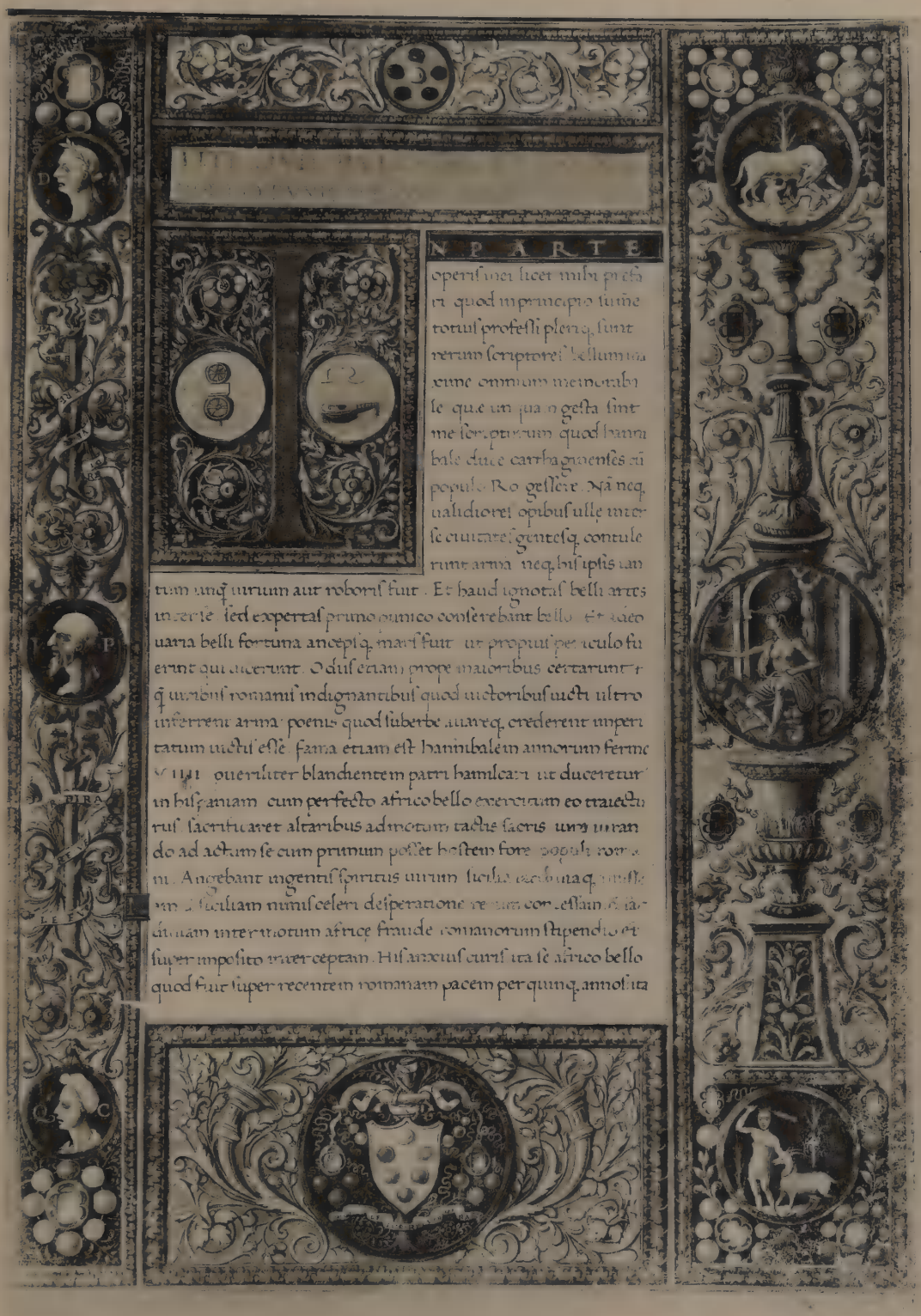


PLOTINI VITA ET OPERA, M. FICINO INTERPRETE.
Cod. membr. sæc. XV.
Laur. Plut. LXXXII. 10.

DVENIT ENEE

in Italiam & res ab eo gestę. Ascanii regnum Albę & Siluii Enęę ac deinceps Siluiorum regnum primo libro continentur. Numitoris filia a Marte compressa. Nati Romulus & Remus. Amulius obtruncatus. Vrb ab Romulo condita. Sementis lectus. cum Sabinis bellatum. Opima spolia Romulo feretrio lata. In centurias populus diuisus. Fidenates & Veientes victi. Romulus consecratus. Numa Pompilius ritus sacrorum tradidit. Iano templum constituit. eiusq; portam pacatis omnibus circa populis primus clausit. Cum dea Egeria sibi congressus nocturnos esse simulans ferocem populum minos ad religionem perpulit. Ancus Martius cerimonias a Numa institutas renouauit. Latinis victis & ad ciuitatem adscitis montem auentinum assignauit. Politorum urbem Latinorum bello repetitam quam a prisci Latini occupauerant diruit. Pontem sublicium in Tybere fecit. Janiculum collem vrbi addidit. Fines imperii protulit. ostiam condidit. Tullus hostilius Albanos bello petiit. Post hec Trigeminorum pugna. Oratius absolutus. Metii Suffetii supplicium. Alba diruta. Albani in ciuitatem recepti. Sabinis bellum indictum. Ad postremum fulmine absumptus est. Tarquinius Priscus in Anci amicitiam receptus: centum addictis. Patrum numerum auxit. Latinos subegit. Circum designauit ludos edidit. Sabinorum bello petitus equitum Centurias ampliauit. Septande scientie causa. Accii Nauii Auguris consuluisse feruntur an id de quo cogitaret: effici posset: qd cum ille posse fieri respo

T. Livius . Historiae.
Cod. membr. sæc. XV.
Laur. Plut. LXIII. 33.



N P ARTE

operis mei licet mihi pre-
ri quod in principio summe
tortus professi plenq; sunt
rerum scriptores bellum ma-
xime omnium memorabi-
le quod unquam gesta sunt
me scriptorum quod hanni-
bale duce carthaginenses cu
populo Ro gesserit. Nā neq;
validiores opibus ullę inter-
se ciuitates gentesq; contule-
runt arma neq; bis ipsis tan-
tum umq; uirium aut roboris fuit. Et haud ignotas belli artes
incertę sed expertas primo impetu conserebant bello. Et adeo
uaria belli fortuna anceps q; marsfuit ut propius periculo fu-
erunt qui uicerunt. Odia etiam prope maioribus certarunt ani-
mis uirtus romana indignantibus quod victoribus victi ultro
inferrent arma poenis quod superbe atq; crudeliter imperi-
tarum victos esse fama etiam est hannibalem annorum ferme
VIIII ouerviter blanchentem patri hamilcari ut duceretur
in hispaniam cum perfecto africo bello exercitum eo traiecti-
rus sacrificaret altaribus adhibitis tactis sacris uno uiran-
do ad actum se cum primum posset hostem fore populo roma-
no. Angebant ingentes animos uirum siculae exercitus q; amissae
in sicilia nimis celeri desperatione rerum concessam esse sa-
cinam interiorum africę fraude romanorum stipendio et
super imposito iniuriam ceptam. His accessit cura se africo bello
quod fuit super recentem romanam pacem per quinq. annos ita

T. Livius . Historiae.
Cod. membr. sæc. XV.
Laur. Plut. LXIII. 33.

PSALTERIUM DAVID.
Cod. membr. sæc. XV.
Laur. Plut. XV. 17.

Psalterium David.
Cod. membr. sæc. XV.
Laur. Plut. XV. 17.

Cum scriptore meo capsa porrectus operta.
Deferar in uicum uendentem tus et odores
et piper. et quicquid carus amictur inepti.

AD FLORUM AMICUM SUUM.

Flore bono claroq; fidelis amice neroni.
Siquis forte uelit puerũ tibi uendere natũ
Tiburte uel gabius. et tecum sic agat. hic est
Candidus. et talos a uertice pulcher ad imos
fiet. ertq; tuus nummorũ milibus octo
Verna ministerius ad mensas apta heriles.
Litterulis grecis imbutus. idoneus arti
Cuilibet argillæ quiduis imitabitur uda.
Quin etiam canet indoctum. sed dulce bibenti.
Multa fidem promissa leuant. ubi plenius equo
Laudat uenalis qui uult extrudere merces.
Res urget me nulla. meo sum pauper in ere.
Nemo hoc mangonũ faceret tibi. si temere a me
Qui uis ferret idem. semel hic cessauit. et ut fit
In scalis latuit. metuens pendentis habenæ.
Des nummos. excepta nihil te si fuga lædat.
Ille ferat pretium pene securus opimi.
Prudens emisti uitiosum. dicta tibi est lex.
Insequeris tamen hunc. et lite moraris iniqua.
Dixi me pigrum proficiscenti tibi. dixi
Talibus officiis prope mancum. ne mea sæuus
Iurgares ad te quod epistola nulla sequeretur.
Quod tum profecti. mecum facientia iura
Si tam ad temptas. queris sup hoc etiam quod
expectata tibi non mittam carmina mendax.

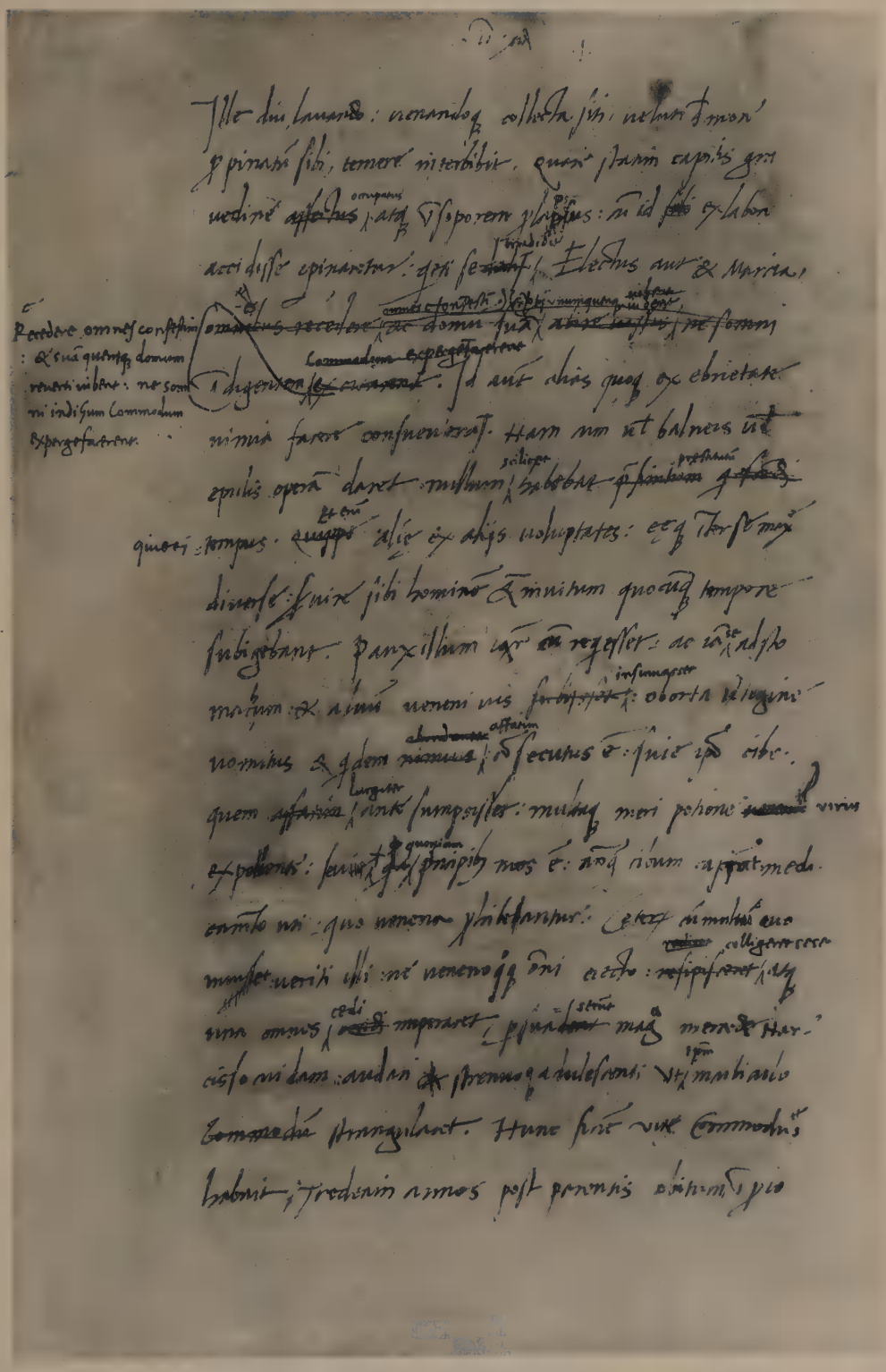
Horatius . Carmina cum Francisci Petrarchae adnotationibus.
Cod. membr. sæc. X.
Laur. Plut. XXXIV. 1, fol. 102v.

C nru barba caput albicet capilli
D cpilos ego pfozare possiu
T rtemii priamuqz nestozeqz
I ri mane stomaci m uidetis
Q ui de sam facitis sb inde sepe
E t hure pfibitetis hue adire
H ce d ledere diuinitatis hoc e
N o admicte ad aucipe nolucre
O bstructa e uia nec licet iacuti
I acqua natis expiare cilpa
E ngo q prius uisq cruisqz cruciqz
F uiu scandere podices solebat
P ei nectes aliquot diesqz cessd
P cias do qz qd satis sup qz e
I n samenqz ab eo salaxeqz quod da
N o ultia pago qs hoc putaret
V t clusus citharedus abstinere
A t uos ne peream situ senile
Q uesso desinite ee diligentes
A t dij deeqz dentibz tuis escam
N egent annicas cinni ligni uiane
P arique puella fozis ante uide mdax
E t que solebat ipigro celeri pasiu
A d nos uenire nuc misella landice
V ix posse uirat ambulare pfosis
P riape q sis falcino grauis poniero
Q expbauit hac tibi sito uicasiu
P oeta noster cerulescere hoc noli
N on e poeta saranosiez nisi
A t no longi bn no stat bn metula crassa
P ter sitracte crescere posse putes
M ei mibum aipidas fallit mdsiura puellas
N o hc hec aliud mentula mauis eo
V ehez tydeus qui siqd credis homero
I ngenio pugnare corpoze parnus erat
S ed potuit dapno nobis nouitas qz pudoz qz
E sse repetenda e sepius ism michi
D um uiuis spare decet tu rusticc custos
H ne adeas cneius tente priape fauc

Nene ... fibulam ...

EXPLICIT PRIAPEIA

VARIORUM CARMINA.
Cod. membr. sæc. XIV ex.
Laur. Plut. XXXIII. 31, fol. 45v.



Herodiani Historia, A. Politiano interprete.
Cod. chart. sæc. XV.
Laur. Rinuccinianus 20.

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